

bearing on his subject. He passed several of his former novels in review, mentioning the books by others which had been useful to him, and also naming the politicians, merchants, scientists, lawyers, architects, and others who had provided him with detailed memoranda on various points. For instance Jules Terry had given him some information about the Haussmannization of Paris for "La Curfe," M. Chauchaxd, the director of the "Grands Magasins du Louvre," had largely assisted him with "Au Bonheur des Dames," M. Edmond Perrier, the scientist, had helped him with the passages about seaweed and bromide of potassium in "La Joie de Vivre," M. ITrantz-Jourdain, the eminent architect, had constantly befriended him in architectural matters, M. Henri C^ard had supplied him with notes on music, and M. Thy^baut with consultations on points of law, while the theory of an "elixir of life," embodied in "Le Docteur Pascal," had been built for him by his friend Dr. Maurice de Heury. Indeed Zola claimed that he had never discussed a scientific question or written about an illness in his books without first taking the opinion of scientists and medical men. But he claimed that he had assimilated, adapted, and in a sense transmuted all the information he had derived from persons and books. As for "Kome" he was charged with having borrowed some sentences from two or three well-known works,

but, in fact,
he had consulted some scores of volumes, the
titles of many
of which he gave. Briefly, he pictured himself
as an archi-
tect or a sculptor, and his materials as building
stones or
modelling clay; suggesting also the example of
those mas-
ters of the Eenaissance who employed a
swarm of workers
to prepare their paints, their * grounds," and
so forth. And